

The 'Indian' Style of Abanindranath Tagore's Paintings

Image no: 1

Caption: Manohar, Mir 'Ali Haravi, "*Jahangir and His Vizier, I'timad al-Daula*", Folio from the *Shah Jahan Album*, recto: ca. 1615; verso: ca. 1530–45, Ink, opaque watercolour, and gold on paper, 39 x 25.9 cm, 55.121.10.23, The Metropolitan Museum of Art, New York. Purchase, Rogers Fund and The Kevorkian Foundation Gift, 1955.

Link: <https://www.metmuseum.org/art/collection/search/451269>

Image no: 2

Caption: *Ladies in a Pavilion: Page from a Dispersed Ragamala Series (Garland of Musical Modes)*, c. 1640–50, Ink and opaque watercolour on paper, 24.8 x 20.3 cm, 55.121.28, The Metropolitan Museum of Art, New York. Rogers Fund, 1955.

Link:

https://www.metmuseum.org/art/collection/search/37896?when=A.D.+1600-1800&where=India&ft=* &offset=40&rpp=40&pos=54

Image no: 3

Caption: "*Prince Sultan Parviz, Son of Jahangir, with his Courtiers and Musicians*", Folio from the *Davis Album*, 17th century, Ink, opaque watercolour, and gold on paper, 33.3 x 21 cm, 30.95.174.18, The Metropolitan Museum of Art, New York. Theodore M. Davis Collection, Bequest of Theodore M Davis, 1915.

Link:

<https://www.metmuseum.org/art/collection/search/140005735?pg=2&rpp=20&ft=jahangir&pos=28#fullscreen>

Image no: 4

Caption: *Musicians Entertaining a Holy Man (Sadhu or Fakir)*, 18th century, Ink, watercolour, and gold on paper, 17.1 x 11.7 cm, 45.174.4, The Metropolitan Museum of Art, New York. Bequest of George D Pratt, 1935.

Link:

https://www.metmuseum.org/art/collection/search/450586?where=India&ft=* &offset=80&rpp=40&pos=113

Image no: 5

Caption: Nidha Mal, *Prince and Ladies in a Garden*, mid-18th century, Ink, opaque watercolour, and gold on paper, 27 x 18.7 cm, 2001.302, The Metropolitan Museum of Art, New York. Cynthia Hazen Polsky and Leon B Polsky Fund, 2001.

Link:

https://www.metmuseum.org/art/collection/search/454049?when=A.D.+1600-1800&where=India&ft=* &offset=0&rpp=40&pos=38

Image no: 6

Caption: *Shalibhadra Performing Austerities: Folio from a Shalibhadra Manuscript*, ca. 1725, Ink and opaque watercolour on paper, 23.5 × 11.7 cm, 1977.450.2, The Metropolitan Museum of Art, New York. Gift of A Richard Benedek, 1977.

Link:

https://www.metmuseum.org/art/collection/search/38000?where=India&ft=* &offset=40&rpp=40&pos=42

Image no: 7

Caption: Hiranyakashipu, *The Demon-King*, c. 1700–50, Wood with cloth and polychrome, 68.6 x 55.9 x 17.1 cm, 2015.255.2a–d, The Metropolitan Museum of Art, New York. Purchase, The Vincent Astor Foundation Gift and The Miriam and Ira D Wallach Foundation Fund, 2015.

Link:

https://www.metmuseum.org/art/collection/search/665502?when=A.D.+1600-1800&where=India&ft=* &offset=40&rpp=40&pos=73

Image no: 8

IMAGE CREDITS

Caption: *Shiva Carries the Corpse of Sati*, ca. 1865–75, Ink, opaque watercolour, and silver paint on paper, 45.7 x 27.9 cm, 2000.313, The Metropolitan Museum of Art, New York. Purchase, Rogers Fund, Evelyn Kranes Kossak Gift, and funds from various donors, 2000.

Link: <https://www.metmuseum.org/art/collection/search/55034>

Image no: 9

Caption: *A royal ram with a gold chain*, c. 1585, Opaque watercolour and gold on paper, 2013.298, The Cleveland Museum of Art, Ohio. Gift in honour of Madeline Neves Clapp; Gift of Mrs Henry White Cannon by exchange; Bequest of Louise T Cooper; Leonard C Hanna Jr Fund.

Link: <https://www.clevelandart.org/art/2013.298>

Image no: 10

Caption: *Krishna Stealing Curds*, late 1700s, Gum tempera and gold on paper, 27.7 x 19.3 cm, 1966.28, The Cleveland Museum of Art, Ohio. John L Severance Fund.

Link: <https://www.clevelandart.org/art/1966.28>

Image no: 11

Caption: *Parshva*, 800s, Sandstone, 160.7 x 67 cm, 1961.419, The Cleveland Museum of Art, Ohio. John L Severance Fund.

Link: <https://www.clevelandart.org/art/1961.419>

Image no: 12

Caption: *Dancing Ganesha*, c. 10th century, Red sandstone, 91.4 x 50.8 cm, 2007.480.2, The Metropolitan Museum of Art, New York. Gift of Florence and Herbert Irving, 2007.

Link: <https://www.metmuseum.org/art/collection/search/74100>

Image no: 13

Caption: *Painting from a Kalpa-sutra: Queen Trishala Reclining*, c. 1450–75, Gum tempera and gold on paper, Image: 9.5 x 6.8 cm, Paper: 22.2 x 16.5 cm, 1925.1340, The Cleveland Museum of Art, Ohio. Gift of JH Wade.

Link: <https://www.clevelandart.org/art/1925.1340>

Image no: 14

Caption: *Portrait of Alamgir (r. 1658-1707)*, c. 1700, Opaque watercolour and gold on paper, 7.9 x 5.3 cm, 1944.498, The Cleveland Museum of Art, Ohio. Purchase from the JH Wade Fund.

Link: <https://www.clevelandart.org/art/1944.498#imageonly>

Image no: 15

Caption: *Portrait of Raja Sarabhoji of Tanjore*, c. 1860, Gouache and gold leaf on glass, 20 x 15 cm, IS.85-1960, South & South East Asia Collection, Victoria and Albert Museum, London.

Link: https://commons.wikimedia.org/wiki/File:Raja_Sarabhoji_of_Tanjore.jpg

Image no: 16

Caption: *Abanindranath Tagore 1871–1951*, Art of India.

Link: <https://theartofindia.in/collections/abanindranath-tagore>

Image no: 17

Caption: *Calcutta: The Cyclopedia Publishing Company*, E B Havell from The Cyclopedia of India. Vol. I, 1907, Wikimedia Commons.

Link: https://commons.wikimedia.org/wiki/File:E_B_Havell.jpg

Image no: 18

Caption: GCAC Modelling and Sculpture Department, Government College of Art and Craft, Calcutta.

Link: <https://www.gcac.edu.in/gallery/>

Image no: 19

Caption: GCAC Outdoor Study, Government College of Art and Craft, Calcutta.

Link: <https://www.gcac.edu.in/gallery/>

Image no: 20

Caption: Pestonji Bomanjee, *At Rest*, late 19th century–early 20th century, Oil on cardboard, 305 x 205 cm, National Gallery of Modern Art, New Delhi.

Link: <https://artsandculture.google.com/asset/at-rest-pestonji-bomanjee/tAGfisi2vkskVQ>

Image no: 21

Caption: Jamini Roy, *Landscape (3 Boats)*, Oil on cardboard, 54.2 x 41 cm, National Gallery of Modern Art, New Delhi.

Link:

https://artsandculture.google.com/asset/landscape-3-boats-jamini-roy-1887-1972/AAHy_0F_UuENiQ

Image no: 22

Caption: Jamini Prokash Gangooly, *Visakhapatnam Beach*, early 20th century, Oil on canvas, 390 x

IMAGE CREDITS

490 cm, National Gallery of Modern Art, New Delhi.

Link:

<https://artsandculture.google.com/asset/visakhapatnam-beach-jamini-prokash-gangooly/UOEJAc3TKRDhvg>

Image no: 23

Caption: Abanindranath Tagore, *Expectation*, 1895/1897, Watercolour, 21.6 x 12.7 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/expectation-abanindranath-tagore/yAHBVvdhoDKdAA?hl=en>

Image no: 24

Caption: Abanindranath Tagore, *Krishna as cowboy*, 1895/1897, Watercolour, 21.6 x 12.7 cm, Victoria Memorial Hall, Kolkata.

Link:

https://artsandculture.google.com/asset/krishna-as-cowboy-abanindranath-tagore/4wF6TPRv_TE8rA?hl=en

Image no: 25

Caption: Abanindranath Tagore, *Angry Radhika*, 1895/1897, Watercolour, 20.3 x 11.4 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/angry-radhika-abanindranath-tagore/dwGcFeletuE6IO?hl=en>

Image no: 26

Caption: Abanindranath Tagore, *Birth of Krishna from the Krishna Leela series*, 1895/1897, Watercolour, 12.7 x 20.9 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/birth-of-krishna-abanindranath-tagore/4QEwoBmU2gXDTO?hl=en>

Image no: 27

Caption: Abanindranath Tagore, *The Toll of Love*, 1895/1897, Watercolour, 12.7 x 20.9 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/the-toll-of-love-abanindranath-tagore/pAHYzNZDPExsf?hl=en>

Image no: 28

Caption: Abanindranath Tagore, *Krishna, The Boatman*, 1895/1897, Watercolour, 12.7 x 20.3 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/krishna-the-boatman-abanindranath-tagore/YQFiikAoH0TNCw?hl=en>

Image no: 29

Caption: *Shri Raga*, c. 1695, Opaque watercolour and gold on paper, 38 x 25 cm, 1931.451, The Cleveland Museum of Art, Ohio. Edward L. Whittemore Fund.

Link: <https://www.clevelandart.org/art/1931.45>

Image no: 30

Caption: *Krishna and the Gopis Take Shelter from the Rain*, 1760, Ink, opaque watercolour, and gold on paper, 34.9 x 23.8 cm, 1991.94, The Metropolitan Museum of Art, New York. Purchase, Mr and

Mrs John Wiley, Cynthia Hazen Polsky Gifts, and Rogers Fund, 1991.

Link:

<https://www.metmuseum.org/art/collection/search/37968?where=India&ao=on&showOnly=openAccess&ft=Rajput&offset=0&rpp=40&pos=39>

Image no: 31

Caption: *Panchama Ragini: Page from a Ragamala Series (Garland of Musical Modes)*, c. 1640, Ink, opaque watercolour, and gold on paper, 19.7 x 12.4 cm, 1996.378, The Metropolitan Museum of Art, New York. Purchase, Patricia Phelps de Cisneros Gift, in honour of Mahrukh Tarapor, 1996.

Link:

<https://www.metmuseum.org/art/collection/search/38056?where=India&ao=on&showOnly=openAccess&ft=Rajput&offset=40&rpp=40&pos=43>

Image no: 32

Caption: Abanindranath Tagore, *The Story of the Bronze Horse*, 1930, Watercolour, 27.94 x 48.2 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/the-story-of-the-bronze-horse-abanindranath-tagore/ugG7b5MxV3ceZO?hl=en>

Image no: 33

Caption: Abanindranath Tagore, *Story of Samsul Nahar*, 1930, Watercolour, 25.4 x 27.9 cm, Victoria Memorial Hall, Kolkata.

Link:

https://artsandculture.google.com/asset/story-of-samsul-nahar-abanindranath-tagore/2wEjnKXTIAct_g?hl=en

Image no: 34

IMAGE CREDITS

Caption: Abanindranath Tagore, *Sindabad, the seller*, 1930, Watercolour, 26.67 x 24.13 cm, Victoria Memorial Hall, Kolkata.

Link:

https://artsandculture.google.com/asset/sindabad-the-seller-abanindranath-tagore/UgG81TUXS6_kFg?hl=en

Image no: 35

Caption: *Boycotting Simon Commission with 'Simon Go Back'*, Published in "90 years later, India must send Simon back", *Hindustan Times*, 19 July 2019.

Link:

<https://www.hindustantimes.com/columns/opinion-90-years-later-india-must-send-simon-back/story-2V64TbLO9T7EdyutjcHTPL.html>

Image no: 36

Caption: Homai Vyarawalla, *Gandhi addressing Congress Committee Delegates*, 1947, Wikimedia Commons.

Link:

https://commons.wikimedia.org/wiki/File:Gandhi_addressing_Congress_Committee_Delegates.jpg

Image no: 37

Caption: Abanindranath Tagore, *Slaying the tornado demon from the Krishna Mangal series*, 1936, Watercolour, 20.32 x 27.94 cm, Victoria Memorial Hall, Kolkata.

Link:

https://artsandculture.google.com/asset/slaying-the-tornado-demon-abanindranath-tagore/JwFD_BjW_zaNHQ?hl=en

Image no: 38

Caption: Abanindranath Tagore, *Wazir & Saharjadi*, Watercolour, 27.94 x 19.05 cm, Victoria

Memorial Hall, Kolkata.

Link: <https://artsandculture.google.com/asset/wazir-saharjadi/nQFgrm8DbXhUHA>

Image no: 39

Caption: Abanindranath Tagore, *Bharatmata*, 1905, Watercolour, 26.67 x 15.24 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/%E2%80%98bharatmata%E2%80%99-abanindranath-tagore/oAEeunKSH5SPag?hl=enf>

Image no: 40

Caption: Abanindranath Tagore, *Bharatmata*, 1905, Watercolour, 26.67 x 15.24 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/%E2%80%98bharatmata%E2%80%99-abanindranath-tagore/oAEeunKSH5SPag?hl=en>

Image no: 41

Caption: PS Ramachandar Rao, *The Splendour That is India*, early 20th century, Chromolithograph print on paper, 52 x 37 cm, POP.10306, Museum of Art & Photography, Bengaluru.

Link:

<https://map.cumulus.co.in/client/map/collection#/search/10531?src=srh&q=P.S.%20Ramachandra%20Rao&oq=12& qtp= flt&department=&view=grid&searchField=Department&perPage=20&pageNumber=1&sortBy=UserNumber3&sortOrder=ASC>

Image no: 42

Caption: PS Ramachandar Rao, *Vande Matharam*, early 20th century, Print on paper, 38 x 50 cm, POP.10307, Museum of Art & Photography, Bengaluru.

Link:

<https://map.cumulus.co.in/client/map/collection#/search/10532?src=srh&q=P.S.%20Ramachandra%20Rao&oq=12& qtp= flt&department=&view=grid&searchField=Department&perPage=20&pageNumber=1&sortBy=UserNumber3&sortOrder=ASC>

Image no: 43

Caption: *Gandhi during the Salt March, 1930*, Wikimedia Commons.

Link: https://commons.wikimedia.org/wiki/File:Gandhi_during_the_Salt_March.jpg

Image no: 44

Caption: *Topical Press Agency, Gandhi Day, 1922, 60*, Hulton Archive, Getty Images, New York.

Link:

<https://artsandculture.google.com/asset/gandhi-day-topical-press-agency/iQEd1OcU7IAwBO>

Image no: 45

Caption: *Mahatma Gandhi weaving cloth with charkha*, late 1940s, Wikimedia Commons.

Link: https://commons.wikimedia.org/wiki/File:Gandhi_spinning.jpg

Image no: 46

Caption: Kano Osanobu, Detail, *Queen Mother of the West, first half of the 19th century*, Hanging scroll, ink and colour on silk, 101 × 37.8 cm, 36.100.99, The Metropolitan Museum of Art, New York. The Howard Mansfield Collection, Purchase, Rogers Fund, 1936.

Link:

<https://www.metmuseum.org/art/collection/search/45736?searchField=All&sortBy=Relevance&ao=on&showOnly=openAccess&ft=kano+school&offset=0&rpp=40∓pos=22>

Image no: 47

Caption: Utagawa Hiroshige, Detail, *Woman Walking in the Snow*, 1840s–early 1850s, Hanging scroll, ink and colour on silk, 79.1 x 31.8 cm, 36.100.22, The Metropolitan Museum of Art, New York. The Howard Mansfield Collection, Purchase, Rogers Fund, 1936.

Link:

<https://www.metmuseum.org/art/collection/search/48893?searchField=All&sortBy=Relevance&ao=on&showOnly=openAccess&ft=wash+japan&offset=40&rpp=40∓pos=47>

Image no: 48

Caption: *Rabindranath Tagore With the Mother (Mirra Alfassa, spiritual collaborator of Sri Aurobindo) and Paul Richard in Japan*, 1916, Wikimedia Commons.

Link:

https://commons.wikimedia.org/wiki/File:Rabindranath_Tagore_with_the_Mother_and_Paul_Richard_in_Japan_in_June_1916.jpg

Image no: 49

Caption: *Rabindranath Tagore at Sankeien Garden in Japan in 1916*, Published in 'A voice in the wilderness: Rabindranath Tagore on jingoism', *Telegraph India*, May, 2019.

Link:

<https://www.telegraphindia.com/opinion/a-voice-in-the-wilderness-rabindranath-tagore-on-jingoistic-patriotism/cid/1691397>

Image no: 50

Caption: Raja Ravi Varma and Ravi Varma Press, *Vasantika*, c. 1910, Chromolithograph, 50 x 35 cm, The Ganesh Shivaswamy Foundation, Bengaluru.

Link: <https://artsandculture.google.com/asset/vasantika-raja-ravi-varma/VAEfyLz-A5MI1Q>

Image no: 51

Caption: Pestonji E Bomanji, *Untitled (Portrait of a Parsi Lady)*, 1914, Oil on canvas, 63.5 x 48.3 cm, DAG.

Link: <https://dagworld.com/untitled-portrait-of-a-parsi-lady.html>

Image no: 52

Caption: Hemendranath Majumdar, *Toilet*, early 20th century, Watercolour on paper, 420 x 520 cm, National Gallery of Modern Art, New Delhi.

Link: https://artsandculture.google.com/asset/toilet-hemendranath-majumdar/BgFl4K-Nx_Owlg?hl=en

Image no: 53

Caption: *Still life class at GCAC*, 1930s, Government School of Art and Craft, Calcutta.

Link: <https://www.gcac.edu.in/gallery/>

Image no: 54

Caption: Nandalal Bose, *Untitled*, Watercolour, Kiran Nadar Museum of Art, Delhi–NCR.

Link: <https://artsandculture.google.com/asset/untitled/nOHFkAwmqVXhag>

Image no: 55

Caption: Gaganendranath Tagore, *Chaitanya's first experience of Divine love*, Watercolour, 35.56 x 24.13, Victoria Memorial Hall, Kolkata.

Link: <https://artsandculture.google.com/asset/chaitanyas-first-experience-of-divine-love/DwEo0eOuGBt>

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Image no: 56

Caption: Abdur Rehman Chughtai, *The Extinguished Flame*, 1920s, Watercolour on paper, 41 x 61 cm, Fukuoka Asian Art Museum, Japan.

Link:

<https://artsandculture.google.com/asset/the-extinguished-flame-abdur-rehman-chughtai/tAFVHvx3ygimdO>

Image no: 57

Caption: Abanindranath Tagore, *Invocation of Ganesha*, Watercolour, 27.94 x 20.32 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/invocation-of-ganesha-abanindranath-tagore/6AFIz25JOtHIRA?hl=en>

Image no: 58

Caption: Abanindranath Tagore, *Wazir & Saharjadi*, Watercolour, 27.94 x 19.05 cm, Victoria Memorial Hall, Kolkata.

Link: <https://artsandculture.google.com/asset/wazir-saharjadi/nOFgrm8DbXhUHA>

Image no: 59

Caption: Abanindranath Tagore, *Passing of Shajahan*, 1902, Oil colour on wood, 35.56 x 25.4 cm, Victoria Memorial Hall, Kolkata.

Link:

<https://artsandculture.google.com/asset/passing-of-shajahan-abanindranath-tagore/rgGRTlIKbfo mnQ>

Image no: 60

Caption: Abanindranath Tagore, *Marriage of Nuruddin*, Watercolour, 26.67 x 24.13 cm, Victoria Memorial Hall, Kolkata.

Link:

https://artsandculture.google.com/asset/marriage-of-nuruddin-abanindranath-tagore/_gHeUQxi1spdUw

The beginnings of the formulation of an ‘Indian style’ of painting, independent of European influences, can be traced to the artist Abanindranath Tagore (1871–1951) and Ernest Binfield Havell (1861–1934). Havell was the superintendent of the Government School of Art in Calcutta from 1896 to 1905 and a leading voice in calling for the reform of the art education system in India. Under his influence, Tagore rejected oil painting and realism, which were the predominant forms of painting taught at colonial art schools that trained students in European academic art. Instead, he began incorporating what could be considered more ‘local’ styles and themes into his work, which we can see for instance, in his series of Krishna Lila paintings (1895–1905), portraying narratives from the life of the Hindu god Krishna.

Interwoven Indigenism

Tagore’s paintings from this series, such as the Birth of Krishna, The Toll of Love and Krishna the Boatman are reminiscent of Mughal miniature paintings. In these, he mimics manuscript pages by incorporating elements such as dense applications of colour, calligraphic text and the use of gold leaf. At the same time, we see how both the Hindu subject and the composition of the paintings were inspired by Rajput court paintings like these. By weaving together Rajput and Mughal traditions, Tagore created a new language of indigenism and gave rise to a form of art that integrated the region’s diverse histories.

‘In Krishna Lila, Abanindranath does revive the indigenous but does so within the contours of a new heterogeneity, a new cultural space, growing out of cultural cross-connections beginning to emerge from this eclectic conundrum’.

R Siva Kumar

This return to ‘local’ subject matter and traditions was in fact a direct result of the anticolonial agitations developing across the country through the late-19th and early-20th centuries.

Envisioning the Nation

Over the years, Tagore’s works became bolder in their assertion of a new Indian aesthetic and identity, which we see prominently in his iconic painting, titled

Bharat Mata (1905), which means Mother India. While the image of India as a maternal figure was already proliferating in popular culture during the late-19th century, Tagore's painting may have been the first artwork to illustrate this idea. As we can see here, he depicts a four-armed ascetic woman wearing a saffron sari and holding a rosary, piece of white cloth, manuscript and tufts of paddy. The objects she is carrying can be seen as 'attributes' or emblems of nationalist aspiration, namely food, clothing, learning and spiritual knowledge.

Tagore had originally conceived of his figure as Bangamata or Mother Bengal in 1905 in response to the partition of the province of Bengal as part of the British colonial policy of 'divide and rule'. The division, which separated the largely Muslim eastern areas from the Hindu western areas was met with great opposition and gave rise to a new tide of nationalist sentiment. This eventually led to calls for swaraj or self-rule and the Swadeshi movement during which Indians vowed to only use goods made in India. Tagore soon changed the title of his work to Bharat Mata to symbolise what was now a nationwide struggle for freedom, and the work became an iconic image of this movement.

Interestingly, Tagore combines a subject that is resolutely Indian with a wash technique in the background that is inspired by Japanese ink painting. Along with visual sources from Indian history, Swadeshi art in fact also looked towards East Asia as a source of inspiration. This was part of a broader movement towards Pan-Asianism inspired by dialogues between key cultural figures, especially in India and Japan. While the Swadeshi movement condemned 'foreign art', including the Academic style of Raja Ravi Varma (1848–1906) and colonial art schools, Pan-Asianism allowed them to share the ideals of anti-imperialism across the continent.

Tagore's pioneering practice set the tone for artists to not only search for new idioms but to also consider their own work as political tools in the fight for freedom. His works enabled robust reconsiderations of the Indian identity and notions of liberation as well as ways in which artistic traditions and institutions could be envisioned.

Postscript

Understandings of nationalism have constantly shifted over the years. Referenced here in the context of 19th to early-20th centuries in India, the term refers to a more progressive sense of the concept in light of the country's freedom movement and differs from connotations of it in the present day.

The Partition of Bengal in 1905 was a territorial division implemented by the British Raj, in its erstwhile Bengal presidency. It created a schism between the Hindu and Muslim populations of the region, and exemplified the Raj's 'divide and rule' policy in an effort to gain and maintain more power of the people of the region, as well as all of India. This policy has had long-term consequences that include sectarian differences, which sparked numerous violent riots, agitations and disputes to this day. These have most significantly included the 1947 Partition of India into independent nations India and Pakistan – at this time, Bengal was partitioned for a second time, with East Bengal becoming known as East Pakistan. In 1971 East Pakistan became the independent nation of Bangladesh, as it is known today.

The representation of the Partition depicted in this video takes reference from an archival map and is used for illustrative purposes only.

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